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## New Publications.

### CATHEDRAL CHURCHES IN ENGLAND.

CATHEDRAL CHURCHES OF ENGLAND AND WALES, Descriptive, Historical, and Pictorial, edited by the Rev. Professor Bonney, F. R. S., and published by Cassell & Co., is a book that every architect should possess as a matter of course, and one that should be read by every cultivated layman who would learn something of the principles of a noble art which, in this country at least, must be honored rather for its traditions than its present performances.

The traces of Saxon influence in cathedral architecture in England are necessarily few. The Norman ecclesiastics who came in the train of William the Conqueror presumably lost little time in correcting what must have seemed to them little less than barbarism in architecture. What remains of the work of Lanfranc at Canterbury, of Gundulf at Rochester, and of Walkelyn at Winchester, seems to have been little less than copies of the churches of their own land. But English church architecture gradually assumed its own characteristics. From the round arch, or Norman style, we come to the pointed arch, or early English; and after this the difference between the churches of England and of north-western France becomes more and more striking. In cathedrals of the Norman date the dominant ground plan is almost always "a Latin cross, with well-developed arms." The French structures are generally more lofty than the English and more impressive at first sight; but with their multitude of pinnacles, flying buttresses, and other expedients to keep the building from falling, they lack the great charm of repose in outline in English cathedrals. The latter rarely have double side aisles; the French do in very many cases. Very rare, too, in the former is a chevet at the east end, while they are common with the latter. Eastern transepts are more frequently met with in England than in France. Continental architects appear to have succeeded better with their west fronts than have the English. Those of Wells and Lichfield are beautiful, and those of Peterborough and Lincoln are unique, but they are easily surpassed in the harmonious beauty of Notre Dame, at Paris, or with the magnificence of Amiens or Rheims. In tower and steeple, however, the English architects are allowed the palm.

The editor, who not only contributes the admirable preface, but also many chapters in the body of the volume, has some timely words of protest against the ill-advised restorations from which the old cathedrals of England have suffered hardly less than her old churches. She has suffered less, however, at the hands of the restorer than did France during the second empire. Structurally, her cathedrals fared worse from the neglect of the last century than from any mischief wrought by the iconoclastic zeal of the Puritans. But, says Professor Bonney, "had not the 'church revival' of Laud and the earlier Stuarts been so rudely suppressed, seventeenth-century architects might have been let loose upon our cathedrals to deal with them as did Inigo Jones with old St. Paul's and as Christopher Wren with the façade of Westminster Abbey. But from that, in most cases, Hanoverian apathy has saved us."

### LITERARY NOTES.

THE midwinter number of *The Century*, take it for all and all, is perhaps the best illustrated issue yet seen of this sterling magazine, and its literary contents are uncommonly

interesting, notable among them being the continuation of the War Papers, with a portrait of the noble features of General Buell, superbly engraved by T. A. Baker; a view of Lick Creek, no less admirably executed by F. B. Schell; and a striking portrait of General Johnson, vigorously cut by his skilful namesake. It is in the heads, indeed, that the February number of *The Century* is particularly strong. No more spirited and artistic wood-cutting is to be found than Velten's "Head of a Man," after Bakhuizen, Johnson's portraits of Oliver Wendell Holmes and General Beauregard, and William Miller's "Portrait of an Old Woman," after Rembrandt, which accompanies the valuable little article on "Dutch Portraiture" by W. J. Stillman.

THE AMERICAN QUEEN has undergone a complete transformation. It has been rechristened *The American Queen and Town Topics*; but it will soon drop the old title altogether, and appear as *Town Topics*, a name which its chatty contents thoroughly justify. Its typographical appearance is faultless, and the letter-press is interesting, skilfully arranged and well written. George Edgar Montgomery attends to dramatic, and the very capable editor, James B. Townsend, to art matters.

ST. NICHOLAS for February has for a frontispiece an excellent wood-engraving, by T. Johnson, of "Beggar Boys at Play," after the painting by Murillo. In the same number F. B. Schell has a delightful vignette, contrasting town and country, called "A Glimpse of Eden," and Birch several admirable pen-drawings, including one called "Winter Days," particularly charming. There is an unsatisfactory illustration of a "memorial statue of a child," evidently a photograph of a photograph "processed" without the aid of engraving; the object is falsely and theatrically lighted and imperfectly reproduced.

THE many admirers of William Henry Bishop will thank Houghton, Mifflin & Co. for the delightful collection in the recently issued volume entitled "Choy Susan and Other Stories," in which will be found some of his best character and narrative writing.

STORIES BY AMERICAN AUTHORS, published by Charles Scribner's Sons, have now reached the ninth volume of the handy little series. In the new volume we are glad to meet again with C. H. White's capably written "Eli," which appeared originally in *The Century Magazine*—a graphic sketch of character in a New England jury room.

ARCHITECTURAL PERSPECTIVE FOR BEGINNERS, by F. A. Wright, is a thoroughly practical book, published by William T. Comstock, giving the student as far as feasible the instruction he would receive in an architect's office. It contains eleven large plates and full descriptive letter-press.

THE current issues of *L'Art* and *The Portfolio* fully maintain the high reputation of these admirable periodicals. The American agency for both has been lately transferred to Macmillan & Co. One subscription to the two amounts to a trifle less than \$20, and no other expenditure of that sum will yield more of current interest and permanent value to the intelligent lover of art.

### TREATMENT OF SUPPLEMENT DESIGNS.

PLATE 422 is a design for plaque decorations by M. Louise McLaughlin, to be painted in accordance with the directions repeatedly given in *The Art Amateur* for such designs. It may also be employed with good effect as a decoration for a round fan of silk, satin, velvet or kid. Either oil or water-colors may

be used. The following scheme of color is to be observed: Background, grayish green, darker in value as a mass than the head. The branches crossing this ground are of brownish gray tone. The girl wears a hat and cape of long white fur, and has bright golden hair. Her complexion is very fair, with light color in cheeks and lips, and the eyes are blue. If painted in oil upon any delicate material, use turpentine as a medium. If water-colors are used, prepare the design with an underpainting of Chinese white, and mix Chinese white with all the colors, to render them opaque. For the colors to be used in painting the flesh, hair and eyes refer to the table given in *The Art Amateur* for May, 1884. To paint the green background, which is suggestive of foliage, use Antwerp blue, white, cadmium, raw umber, and ivory black, adding vermilion in the lightest tones and burnt Sienna in the shadows. The same are used in water-colors, substituting lamp black for ivory black. The branches are painted with raw umber, ivory black, burnt Sienna, white and cobalt. In painting with oil, use flat bristle-brushes for the laying in, and finish off with fine flat-pointed sables.

Plate 423 is a design for a dessert-plate—"Carnations"—the fourth of the series of twelve by I. B. S. N. For the pink variety of carnations use carmine No. 1, the shading to be done with a little deep purple, mixed with carmine. The dark red flowers may be painted with rouge, flesh No. 1, or deep red brown, shaded with deep purple, a little brown No. 17, or brown green. Add a little blue to grass green for the leaves and stems and calyxes, shading with brown green. Outline the work with brown No. 17 and deep purple mixed in equal proportions.

Plate 424.—Humorous designs for doilies—"Signs of the Zodiac"—the second six of a series of twelve from the Royal School of Art Needlework at South Kensington.

Plate 425.—Repoussé border of sixteenth century.—Flemish work, from a gilt copper plate in the Cluny Museum.

Plate 426.—Design for a mirror frame—"Morning Glories"—by M. E. S. Stickney. A cloud-mottled blue sky effect, with darkest tones at the upper side, makes a pleasing background for this design. It is also very effective on deep red plush. On the blue background the morning glories may be all in pink, using rose madder and white, with strong lights to give the satin sheen of the fresh blossoms. The shading should be of a delicate gray, and the dividing lines of pure madder lake. The buds of creamy white, shaded with gray, should have delicate touches of pink on the twisted folds of the corolla. Paint the withered blossoms in raw Sienna, with a touch of burnt umber in the shrivelled ends. The leaves are a fresh warm green; stems and tendrils very light. The butterflies are of lemon yellow with white worked in in the high lights; shading, gray; bodies and markings, black. On the red plush background the blossoms may be of pale pink, light blue and white. (Take care, in that case, to have each different colored blossom confined to its proper stem.) The blue morning glories should be in very light blue, mixed of cobalt and white with shadings of deeper blue; the dividing lines of a pale violet, formed of cobalt and rose madder. For the white blossoms mix a touch of raw Sienna with flake white to take off the cold tone of the paint. The shading should be a delicate gray, and the dividing lines of a light bluish violet.

The South Kensington design of "Birds and Holly," in the middle of Plate 426, is for embroidering on the cover of a box for Christmas cards. It may also be done in repoussé brass.

Plate 427 is a design for an embroidered chair-back from the Royal School of Art Needlework at South Kensington.

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